A

Catalogue

1LAP 85-D5661

OF

A most Superb and Distinguished Collection of Italian, French, Flemish, and Dutch

PICTURES,

A SELECTION

Formed with peculiar TASTE and JUDGMENT by

JOHN TRUMBULL, ESQ.

During his late RESIDENCE in PARIS,

From some of the most CELEBRATED CABINETS in FRANCE.

CONSISTING OF

The undoubted Works of the following great Masters, in the highest State of Preservation:

RAPHAEL,	SALVATOR ROSA,	BERGHEM,
TITIAN,	MURILLO,	WOUVERMANS,
PORDENONE,	POUSSIN,	GER. DOUW,
BASSAN,	RUBENS,	CH. V. WERFF,
SPAGNOLETTO,	V. DYCK,	REMBRANDT,
GUERCINO,	TENIERS,	VERNET.
GUIDO,		

Which will be Sold by Auction

BY MR. CHRISTIE,

At his Great Room in Pall Mall,

On Friday, February 17th, 1797, and following Day,

AT ONE O'CLOCK.

To be publicly viewed Two Days preceding the Sale.

Catalogues may be had as above, and at the Rainbow Coffee House, Cornhill.

[PRICE ONE SHILLING.]

CONDITIONS OF SALE.

I. THE higheſt Bidder to be the Buyer; and if any Diſpute ariſe between Two or more Bidders, the Lot ſo diſputed ſhall be put up again and re-ſold.

II. No Perſon to advance leſs than 1s. Above Five Pounds 2s. 6d. And ſo on in proportion.

III. The Purchaſers to give in their Names and Places of Abode, if required, and to pay down 20l. per Cent. in Part of Payment of the Purchaſe Money; in Default of which, the Lot or Lots ſo purchaſed, to be immediately put up again, and re-ſold.

IV. The Lots to be abſolutely taken away with all Faults at the Expence of the Purchaſers, within One Day after the Sale.

V. To prevent Inconveniences that frequently attend long and open Accounts, the Remainder of the Purchaſe Money to be abſolutely paid on or before the Delivery.

VI. Upon Failure of complying with the above Conditions, the Money depoſited in Part of Payment ſhall be forfeited; all Lots uncleared within the Time aforeſaid, ſhall be re-ſold by Public or Private Sale; and the Deficiency (if any) attending ſuch Re-ſale, ſhall be made good by the Defaulters at this Sale.

THE Capital and Valuable Collection of Pictures which is here preſented to the Public, is the fruit of a conſiderable reſidence, and the laborious reſearch of a perſon who had the means of acceſs to the very fineſt remaining collections in France; and whoſe judgment enabled him, in a ſingular degree, to avail himſelf of thoſe means of acquiring whatever was eminently fine and valuable in the Arts.

The convulſions with which that country had been diſtracted, preſented a ſcene that too well ſeconded his endeavours to attain his object.—What a confuſion of perſons, and of property!—Poſſeſſors, miſſing, or proſcribed, and their cabinets diſperſed, like the leaves of the Sybil, in every quarter! England has had, perhaps, the greateſt ſhare in gathering up theſe ſcattered Treaſures, and by affording a Sanctuary to the Fine Arts, has conſtituted within herſelf an Emporium of Wealth, incalculable. Some few in the unfortunate Country, whoſe enthuſiaſm for the *virtù* had armed them with greater fortitude, retained their treaſures to the laſt. This was the moment in which the collector, who conſigned theſe pictures, ſtepped in.—The preſſure of calamity had prevailed—And what, but exceſs of this, could have wreſted from them, ſuch ſpecimens as the Raphael, the Guercino, the Pouſſin, and many others, of the different great ſchools; or the Pordenone, which in variety of excellence is an Epitome of them all?

It

It is the collector of refined taſte, and judgment only, who knows how to direct his reſearches, and in collecting what is fine, ever, at the ſame time, keeps in view the beautiful and the pleaſing. The Preſent Collection juſtifies the Idea that in the ſelecting of it, neither the one, nor the other have been loſt Sight of.—But this might be expected from the Collector's well-known Critical Knowledge, and Perfection in the Art. He has given ample proofs of theſe to the World—nor do we Conceive that it is the Preſent Age alone that will Stamp its admiring Teſtimony upon the recent Inimitable Productions of his Pencil.

It may undoubtedly be deemed one of the moſt capital, and ſuperb collections (for its number) ever conſigned to this country, or exhibited to the view of the Public. As the pictures are all of the very grandeſt, and fineſt claſs, and in the moſt pure, and ſpotleſs ſtate of preſervation, the Public, we doubt not, will know well how to appreciate their excellence. The patient *Connoiſſeur* may paſs on from the turbid brook, but he will not be able to reſiſt the gratification of ſlaking his thirſt for the *virtù*, at the pure fountain. The taſte of the moſt refined and faſtidious collector may here be gratified without ſatiety, and he muſt poſſeſs the virtue, *nil admirari*, in an uncommon degree, who cannot be tempted by the exquiſite rarities with which this capital collection is adorned.

First Days Sale

Lot						
	1	4	4	–	Durnin	✓
	2	13	13		Birch	✓
	3	10	10		Walton	✓
	4	6	6		Segnin	✓
	5	11	–	6	D. S. Fulens	✓
	6	9	10	6	Walton	✓
	7	8	8		Durnin	✓
	8			6/ 2/	Price	
	9	4	4		D. S. Fulens	✓
	10	7	7		Babbage	✓

A

CATALOGUE,

&c. &c. &c.

FIRST DAY'S SALE,

FRIDAY, FEBRUARY the 17th, 1797.

Simon di Pefaro	—	1	HEAD *of a faint;* from the collection of M. Joubert
Tilburg	— —	2	*Peafants at the door of an inn*—collection of M. Des Touches
Van Delen	— —	3	*Infide view of a church with figures by Poelenburg;* from the collection of M. Des Touches
Van Romyn	— —	4	*Buildings and cattle;* from the fame
Maes	— —	5	*A boy with a young deer;* from the fame
Hobbima	— —	6	*Landfcape;* from the collection of M. Grandpré
Stella	— —	7	*The Holy Family*
Trevifani	— —	8	*Madona and St. Francis;* from the collection of M. Joubert
Called Le Sœur	—	9	*The Magdalen*
[illegible]megank	— —	10	*Cattle,* finely painted

75. 12—

Poelemburg — —	11	*Ruins and figures*, delicately finiſhed
Adrian Van de Velde	12	*A ſmall winter ſcene*, charmingly painted; from the collection of M. Des Touches
Canaletti — —	13	*A view in Venice*, fine
Ditto — — —	14	*Ditto*, ditto
Paul Ferg — —	15	*A military ſcene*
Ditto — — —	16	*Ditto*, companion. Theſe are two uncommonly fine ſpecimens of Ferg, on copper
Wynants — —	17	*A very pleaſing landſcape*, with figures by Lingelbach, finely painted and in the beſt preſervation; from the collection of M. Grandpré
J. Ruyſdael — —	18	*A morning ſcene*, the centre of this picture is peculiarly fine; from the collection of M. Grandpré
Cuyp — — —	19	*Cows*, an early picture of this favorite maſter; from the collection of M. Des Touches
Vandermeulen —	20	*A battle*, one of the capital pictures of this maſter, and in perfect preſervation; from the collection of M. Le Rouge
After Nicholo Pouſſin	21	An excellent old copy of one of his fineſt landſcapes—collection of M. Le Rouge
D. Teniers — —	22	*A road, with figures, &c.* an agreeable ſmall ſpecimen of this favorite maſter; from the collection of M. Des Touches
Weenix — —	23	*Head of a young artiſt*, very finely painted; from the collection of M. Le Rouge
Teniers — —	24	*Portrait of a lady* with a negro ſervant, a very fine picture; from the collection of the Duke de Praſlin
Rubens — —	25	*Germanicus haranguing his troops*, ſketch; from the collection of M. Des Touches
J. Jordaens — —	26	*The Holy Family*, half figures the ſize of life; a very capital picture, equal to Rubens for colouring; from the collection of the Baron D'Eſpagnac
Alexander Veroneſe —	27	*Cupid and Pſyche*, on black marble
Tintoret — —	28	*A female figure, half length*, ſize of life and finely coloured
Paul Veroneſe —	29	*The martyrdom of St Catharine*, a fine picture; from the collection of the Duke de Tallard
Alexander Veroneſe	30	*Diana and nymphs* ſurprized bathing by Acteon; from the collection of M. Le Rouge

335. 9. 6

1 Day	11	8	8		Dormer	✓
	12	10	10		Gosling	10. 10
	13	21			D°	✓
	14	22	1		D°	✓
	15	16	16		Cabbage	✓
	16	19	8	6	Hastings	✓
	17	27	6	⌒	Featherman	✓
	18	31	10		Earl Temple	✓
	19			15½	Capt Price	
	20			59½	D°	
	21			15½	D°	
	22	21	—		Lord Gower	✓
	23	10	10		Strange	✓
	24	52	10		D Duval	✓
	25	42	⌒		Bryan	✓
	26			50½	Capt. Price	
	27	21	⌒		Richmond	✓
	28			13½	Capt Price	
	29			38	D°	
	30	31	10		Bryan	✓

1 Day	31		21 G.	Capt. Stonhope	
	32		35 G.	Do.	
	33		28 G.	M. Price	
	34	42 —		D. Gowen	✓
	35	30 9		Bryan	✓
	36	53 11		Knight	✓
	37		29 G.	M. Price	
	38	15 15 —		L. D. Helen	✓
	39	48 6		Bryan	✓
	40	31 10 —		Do.	✓
	41		10 G.	Capt. Price	
	42		7 1/2 G.	C. Stonhope	
	43		24 G.	Smith	
	44	24 3 —		D. D. Helen	✓
	45		23 G.	Smith	
	46	28 7		Earl Temple	✓
	47	136 10		M. E. Smith	✓
	48	57 9		Walton	✓

Sebaſtian Bourdon — 31 *The Baptiſm of Chriſt*, a fine compoſition and in perfect preſervation—collection of M. Donjoux

Titian — — 32 *Portrait of a lady*, a fine half-length; from the collection of the Prince Carignan

Paris Bourdonne — 33 *Portrait of a lady*, half-length, fine as Titian, and in perfect preſervation—collection of Prince Carignan

Philip Champagne — 34 *Portrait of the great Colbert*, very finely painted and in perfect preſervation; from the collection of the Baron D'Eſpagnac

Carlo Dolce — — 35 *The Magdalen*, a very fine head; from the collections of the Duke de L'Affaie and M. Donjoux

Giorgione — — 36 *The Holy Family*, a fine ſpecimen and in excellent preſervation—collection of M. Le Rouge

Schidoni — — 37 *The Coronation of the Virgin*, ſmall, a fine compoſition of twelve figures, in perfect preſervation, and from the very choice collection of the Duke de Praſlin

Dominico Fetti — 38 *Artemiſia*—collection of M. Donjoux

Louis Carrache — 39 *The Holy Family*, ſmall, a charming little ſpecimen; from the collection of M. Donjoux

Pietro da Cortona — 40 *The Adoration of the ſhepherds*, a beautiful little ſpecimen of the maſter; from the collection of the Baron D'Eſpagnac

Dominichino — 41 *The Virgin and child*, ſmall, a favourite compoſition of this great maſter; in perfect preſervation; from the collection of M. Donjoux

Stella — — 42 *Cupid and Pſyche*, ſmall, and ſweetly painted; from the collection of M. Le Rouge

Luca Jordano — 43 *Fire*, an allegorical compoſition

Ditto — — — 44 *Water*, ditto

Ditto — — — 45 *Earth*, ditto

Ditto — — — 46 *Air*, ditto. Theſe four pictures of the elements are from the choice collection of the Baron D'Eſpagnac, and are juſtly regarded as among the fineſt works of the maſter

Sebaſtian Bourdon — 47 *The daughters of Jethro*, a very fine compoſition, worthy of N. Pouſſin, in high preſervation; from the collection of the Baron D'Eſpagnac

Salvator Roſa — 48 *A landſcape*, a fine romantic grand ſcene, and in excellent preſervation; from the collection of M. Le Rouge

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Spagnoletto — 49 *St. Jerome and Angel*, a capital picture, the body and head of the saint, worthy the pencil of Guido, in fine preservation; from the collection of M. Donjoux

Rembrandt — 50 *Portrait of a lady*, half length, in his high finished manner, one of his finest and most extraordinary works; from the collection of M. Donjoux

105 —
462 —
335 — 6
75 — 12 —
978 — 18 — 6

End of the First Day's Sale.

1 Day 49 669 Smith

50 105 — — Bryan

Second Days Sale

Lot	51	15	15		Smith	✓
	52	18	18	18 Gr	Foxhall	✓
Foxall	53	33	12		Elwin	✓
	54	21	—		Smith	✓
	55	63	—	60 Gr	Foxhall	✓
	56	40	8	6 38½ Gr	Do	✓
	57			58 Gr	Capt Price	
	58	42	—		Dorner	✓
	59	24	3	— 23 Gr	Simson for Duthal	✓
	60			12½ Gr	Do	
	61			24 Gr	Nixon	
	62	25	4		Smith	✓
	63	31	10		Bryan	✓
	64	36	15		Rathbunon	✓

2 Day

65	92	8		88 Gs	Bryan	L
66	70	7		77 Gs	Do	L
67	87	3	—	83 Gs	Stamforth	L
68	93	9	—	89 Gs	Dermer	L
69	102	18	—	90 Gs	Smith	L
70	115	10		105 Gs	Do Suffolk	L
71				200 Gs	Cleveland	
72				133 Gs	Do	
73	64	1	—	61 Gs	Bush	L
74	87	3	—	83 Gs	Bp of Durham	L
75	183	15		175 Gs	Bryan	L

2 Days	76	241 10		230 Qrs	Mr Agar	L
	77	147 —		140 Qrs	Lord Temple	L
	78			125 Qrs	Cleland	
	79	73 10			Bryan	L
	80	178 10		170 Qrs	Knight Whitehall	L
	81	178 10		170 Qrs	Mr J. Smith	L
W	82			220 Qrs	Cleland	
	83			260 Qrs	M P	
	84			48 Qrs	Cleland	

BASSAN — — 76 THE MAGDALEN AT THE FEAST OF THE PHARISEE, wiping the feet of the Saviour with her hair; in perfect preservation, and one of the finest works existing of the master; from the collection of the Duke de Tallard

Vernet — — 77 *A storm and shipwreck*, the most capital and perfect picture of the master in England

Ditto — — — 78 *A view of the castle and bridge of St. Angelo in Rome, with a fête on the Tiber;* among the great number of spectators are Vernet himself, his Wife and her Father, M. Parker; this picture is almost equally capital as the former, its companion

Salvator Rosa — 79 *A sublime landscape*, in perfect preservation; from the collection of M. Le Rouge

Bronsino — 80 *The Madona, Child and St. Catharine*, a very capital picture of this great master, in high preservation; from the collection of the Baron D'Espagnac, where it was always esteemed to be from the hand of A. Carrache

Nicholo Poussin — 81 *A Holy Family*, a capital and classic composition of this great master, in the highest preservation, well known by the print engraved by Poilly; from the choice collection of M. De La Regniere

Guido — — 82 *Lucretia*, one of the finest specimens of this great master, in his greatest stile, and in perfect preservation; from the collection of M. Le Rouge

Nicholo Poussin — 83 *Christ in the Mount of Olives*, the visionary part of this exquisite little picture is equal to any of the finest works of this great master; and the three Disciples sleeping on the foreground are very grand—it was brought from Italy by M. Joubert, and is now from the collection of M. Le Rouge

Guido — — 84 *The patron saints of Bologna*; in this stile there is but one picture of this great master known in Europe, which can vie in excellence with this precious specimen, that of the Assumption of the Virgin at Bologna; this picture was long in the famous collection of M. Bramkamp in Holland—is now from that of M. Donjoux

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Murillo — — 85 *St. John with the Lamb;* the ſentiment of this admirable little picture is equal to the magic of its colouring and execution, and without prejudice to any other, it may fairly be pronounced the *moſt lovely* ſpecimen of this admired maſter in England; it was one of the choiceſt ornaments of the very fine collection of the *Duke de Praſlin*

PORDENONE — 86 DEJANIRA AND THE CENTAUR purſued by Hercules, a moſt capital picture, equal in colour to Titian, and in compoſition worthy of Annibal Carrache; in the beſt preſervation, and from the collection of a late noble Duke, whoſe taſte and judgment were well known

GUERCINO — 87 ANGELICA AND MEDORA; figures the ſize of life; one of the moſt capital pictures known of this great maſter, and in the beſt preſervation; formerly in the ſame collection as the above

BERGHEM — — 88 A LANDSCAPE WITH FIGURES AND CATTLE, one of the fineſt works extant of this great maſter, in which freedom and elegance of execution, and brilliancy of colouring are united, with wonderful grandeur of compoſition. The admirable picture, formerly in the Royal Collection, and now in the National Muſeum of France, is the only one known in Europe of this maſter, which can be held to be ſuperior in any point to this; in dignity of compoſition it is however indiſputably inferior; from the collection of M. Grandpré

RAPHAEL — — 89 THE VIRGIN, CHRIST, AND ST JOHN, known by the name of the *Madona du Corſet Rouge;* an admirable picture of the middle period of this Greateſt of Painters; the drawing and compoſition are worthy of him; the expreſſions of all the heads fine, but that of the Madona ſuperlatively ſo, and the colouring is ſuperior to almoſt any of his works.

This picture was brought from Rome by Cardinal Mazarin, and (notwithſtanding very high prices were offered for it, particularly by the Prince of Condé), was religiouſly preſerved in the family, until the diſtreſſes of the Revolution, in which

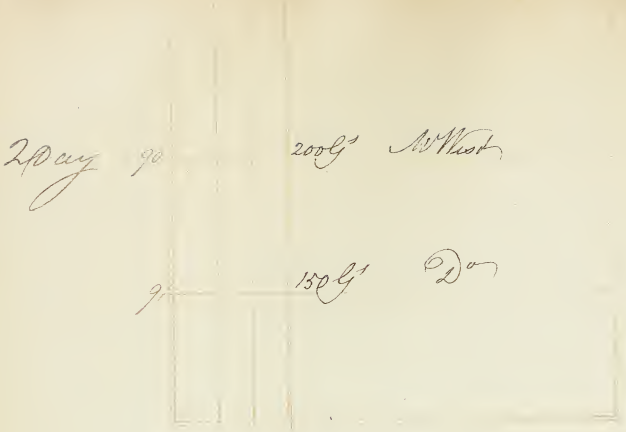
2 Day 85 210 200 Yds Brynn E

W 86 350 Yds N W West

87 440 Yds N W

W 88 900 Yds West

89 850 Yds S E


2 Days
90
200 Gl
M. Wash
90
150 Gl
Do

M. Primodan, the late poſſeſſor, had his full ſhare, determined him to part with it for a very extravagant ſum.

It was originally painted on wood, which beginning to decay, the painting was transferred upon cloth in 1767, by Hacquin, (as was alſo the Holy Family by the ſame maſter, well known in the Royal Collection). It is in perfect preſervation.

Le Brun — — 90 *The battle of Conſtantine and Maxentius*

Ditto — — — 91 *The triumph of Conſtantine.* Theſe admirable drawings are the originals from which the fine prints of Audran were engraved; no pictures of theſe ſubjects were ever painted by Le Brun; and the importance of theſe drawings is very much enhanced, by the circumſtance of their being all that exiſts of theſe ſubjects by the hand of the Great Compoſer; they are from the cabinet of M. Le Brun, and until now have never been out of the family.

FINIS.